

The Life And Activities Of The Uzbek Poet Nasrulloh Qori Farkhatii In East Turkestan, And His Literary Heritage

 Shahlo Karimova

Associate Professor of Continuing Education Pedagogy, Oriental University

Received: 30 August 2025; **Accepted:** 25 September 2025; **Published:** 28 October 2025

Abstract: This article introduces the Uzbek public for the first time to the life and creative path of the Uzbek poet Nasrullo qori Farkhati, who was born in Tashkent at the beginning of the 20th century, but lived and worked in Gulja. Due to his family environment and family reasons, he went to East Turkestan, Kashgar, and Yorkent, settled and worked in Gulja, and was recognized for his services as a composer and poet at the "Namuna" school, as well as in the "Uzbeklar Samajkati" in protecting the rights and obligations of minority nationalities. Information is provided about the poet's interest in classical literature from childhood and adolescence, his love for poetry as a result of reading wonderful examples of classical Eastern word art, and his creative heritage, which was created under the influence of the lessons he received from his teachers. His poems, inspired and inspired by the works of Sa'diy, Navoiy, Babur, and Mukimiy, his verses on social topics, his satirical lines with bitter laughter and sharp edge are analyzed. A sample of his correspondence with his mentor Miskin in creative and life activities - "A Letter Came" - is being published for the first time to the literary community.

Keywords: Poet, composer, teacher, literary environment, creative responsibility, social life, mood of the era, ghazal, art, Kashgar, Gulja, "Namuna" school, Uzbek society, takmis, satire, lament.

Introduction: Like the general principles observed in world literature, Uyghur literature has also passed through a centuries-old path of development. In the process of its historical formation, it has strengthened unique traditions and systematically improved its artistic potential. In particular, such influential cultural and educational centers as Kashgar, Yorkent, Khotan and Gulja, located in the territory of East Turkestan, have made a great contribution to the rise of the art of speech in their time. The classical literary heritage formed in these centers has been passed down from generation to generation, ensuring the perfection of national artistic thought.

Throughout its history, Uyghur literature has developed as an integral part of world literature, establishing mutually influential relations with the literature of many peoples. On the one hand, it is inextricably linked with the literary traditions of the

fraternal Turkic peoples (Turkmen, Azerbaijani, Kazakh, Kyrgyz, etc.), and on the other hand, it has also been in fruitful interaction with Persian-Tajik, Arabic and Chinese literatures. As a result of these interactions, Uyghur literature has not only preserved its national characteristics, but also managed to create artistic examples that embody universal human values. In this regard, Uyghur literature has taken its place among the masterpieces of world literature and has been making a worthy contribution to its development. One of the important aspects is that historically the literature that has developed closest to Uyghur literature and in close cooperation with it is Uzbek literature. From the early stages of development, these two literatures have developed in interaction, based on artistic and ideological connections, and this process has been consistently continuing to this day. Both literatures have drunk water from each other, been inspired by each other, and have been spiritually nourished. The

predecessors became teachers for the poets who came after them, and their work serves as a school of example. One of them is Nasrullah Qari Farhati.

Poet, composer, and educator Nasrullah Qori, who wrote under the pen name Farhati, is one of the founders and a prominent figure of modern Xinjiang literature.

Analysis of literature on the topic

Few works have been done on Uyghur-Uzbek literature and the literary relations between them. In particular, the first attempts are noticeable in the works of Mallaudov C (Маллаудов С. 1980:147), U. Mamatxunov. (Mamatxunov U., 1960:114) The influence of Navoi's work on Uyghur literature was covered in one way or another in the scientific publications of H. Solihova (Solihova H., 1995:154) and Qodiriy R. (Qodiriy R., 1963:56-60). In our dissertation, we also analyzed Uyghur-Uzbek literary relations, including the similarities and similarities of Uyghur poets of the early 20th century to Uzbek poets, and made important conclusions (Karimova Sh., 2018:123).

In Xinjiang, there are works on the study of Uzbek literature and the literature of minority nationalities. Information about Farhati's biography and literary activities was first found in the research of Kadir Akbar, who has been engaged in the work of Uzbek writers in Xinjiang, in a book that summarizes the results of his scientific research (Kadir Akbar, 1995: 213), and in the textbook "History of Xinjiang Uzbek Literature" by Hurmatjon Fikrat, a professor at Xinjiang University who has been a researcher of the literature of minority nationalities for many years (Hurmatjon Fikrat, Kadir Akbar, 2005: 258). However, there is no local research on Farhati's work.

METHODOLOGY

The scientific-historical hermeneutic approach is the priority in writing the article. Comparative-historical analysis was also used.

RESULTS

The poet's real name is Nasrullah Qori Ne'matillo oğlu, and he was born in Tashkent in 1906. His father died in 1918, the year he turned 12. Nasrullah's uncle took him under his protection and he received his first education at a school in his village. Later, he studied at the famous Kukaldash madrasah in Tashkent. By the way, in a very short biography, which the poet wrote in his own hand on the first page of one of his poems and works, he writes that he studied at the old school under the protection of his uncle from 19 to 24. It is clear from Farhati's work that he was close to the poet with the pseudonym Miskin, who surpassed him in creativity and considered him his mentor. Even after he arrived

in Xinjiang, they corresponded. After receiving the news of his teacher's death, he was deeply saddened and wrote a eulogy for him. The real name of the poet's teacher, the pseudonym Miskin, was Ghulam Jalil Tashmuhammad oğlu, and he was from Tashkent. He also studied at the Kokaldash madrasah for a while. If this point is taken into account, the time when Nasrullah met Miskin may coincide with the time when he studied at the Kokaldash madrasah.

The poet's notebook contains poems by poets who lived and worked in the 18th-19th centuries, including Nizami, Jami, Navoi, Fuzuli, Babur, Huvaido, Hilvati, Mukimi, Furqat, Hazini, Miskin, Zavqi, Mahzun, Akmalkhan, Rajib, Gulshani, Fazli, Kotib, Naqis, Yusuf, Nadir, and even poets of the recent period: Hamza Hakimzoda, Khurshid, Ghulam Zafari, and Sabir Abdullah. It is possible that the poet copied samples from the poems of poets he loved. Among these, the poems of poets such as Navoi, Qazi, Mukimi, Furqat, Miskin were copied the most, and undoubtedly they were mentors for Nasrullah, who was most fond of poetry. But the poet was more inspired and learned from his great predecessor, the creative Navoi (Rayhonov D., 1992:68).

This is evidenced by the poems he wrote in his commentary on Navoi's ghazals, which are even called "Navoidan tazmin", "Navoidan taqlid", "Navoidan okshatma". He was also greatly inspired by the rubai and ghazals of Babur, and wrote a number of poems imitating them. It is no exaggeration to say that the work of 19th-century poets Mukimiy and Zavqiy was a school of poetry for the poet (Karimova Sh., 2018:124). The poet was well-versed in Arabic and Persian. This can be seen from the poet's poems published in the press so far, such as "O'zgadur", "Bolgaymi, bolmagay", "Kelmadi", "Arz etaymu etmay", "Oldirish" and others. Also, in the process of reviewing the handwritten poetry notebooks inherited from the poet, with the need to gain a broader understanding of his poems and his work, some of the pages of the poet's poems are found to have been copied and written in Persian.

It is possible that many of these are famous verses from the works of Sa'di, Rumi, Hafiz, Fuzuli or verses that were pleasing to the poet. It is also possible that the poet tried to write poetry in Persian. This will be another scientific topic for our future researchers. The poet wrote this at the end of one of his works, "Izlamas", in Tashkent in 1924:

Farhato, "Bo'ston", "Guliston" din shavq olg'on kishi
Ikki gulshandin bo'lak sayri guliston izlamas.

Although there are many Gulistans in the vocabulary, he admits in his poems that these two works are the most beautiful, artistically perfect, and bring

inexhaustible spiritual pleasure to a person. It can also be determined that this poet had works that increased his love for literature and classical words and were imprinted in his heart. These works are also very popular among the Uyghurs. So, the poet had mastered Persian well long before he began his creative work, and the works of the great Persian thinker Saadi "Boston" and "Gulistan" were memorized for him. The fact that he wrote down the Persian version of Saadi's poems next to some of the poems in the notebook is also an indication that he had mastered Saadi's wisdom and received spiritual support and inspiration from them. The abundance of poems with didactic content, which constitute a separate direction in Farhati's poems, is probably also, in a certain sense, influenced by Sa'di's work.

In September 1933, he left his hometown of Tashkent and moved away. With great difficulty, he arrived in the city of Gulja in May 1933. When he met the Uzbeks in Gulja, his talent in poetry and music attracted their attention. On their advice, he was invited to the Uzbek school "Namuna" in Gulja as a composer, or, as the poet himself put it, a teacher of melody. The poet's wife and children remained in Tashkent, and since he could not bring them back, in 1936 he started a second family in Gulja. Even after arriving in Gulja and settling down, the poet kept informed of the situation of his relatives in Tashkent, albeit by letter, and kept them informed about himself. Evidence of this is clearly seen in the poem "A Letter Came" written after receiving a letter from his teacher Miskin. This poem also reveals the poet's state of mind:

...Gulshani mehri vafodin chiqdi bu dostonkim
Xatti rayhon jomasi gul-u rayhondan keldi xat.

Ketgay ko'ngil ko'zgusini qoplagan zangori g'am,
Ishqi haq birla munavvar bosafodin keldi xat.

Naslidin nasliga ko'p nahli vafolar o'sturub,
Bog'i serhosil ulug' atodin keldi xat.

Farhatiy, farhat g'azo maktub olib mundog' dedi:
Ey ko'ngil, xushlab qarddon rahnamodin keldi xat.
(Hurmatjon Fikrat, Qodir Akbar, 2005:153)

Content: This poem was written by Gulshan's love and loyalty

A letter came from a basil-and-basil robe.

The blue sadness that covered the mirror of the heart has gone,

A letter came from the bright and shining bosaf of love.

Planting many palm trees for your descendants,

A letter came from the great father whose garden is fruitful.

Farhati, Farhat Ghaza received the letter and said:

O heart, a letter has come from your beloved and dear guide.

In this ghazal, a letter is interpreted not as simple correspondence, but as a sign of loyalty and devotion (verses 1 and 5), spiritual peace and healing (verse 2), a source of wisdom and enlightenment (verse 3), a balm for the pain of loneliness and separation (verses 4 and 6), a value passed down from generation to generation (verse 7), and a guiding light (verse 8). The general tone of the ghazal sings the longing of a disciple who is waiting for spiritual support, spiritual comfort, and love from his teacher. The poet sang the letter as a balm for the pain of the heart, proof of love, and a document of loyalty. It is known that since those times, poets in distant lands have been asking about their relatives and friends who remained in their homeland through letters. Miskin and the poet Farhati had a strong teacher-student relationship.

Nasrullo Qori worked as a teacher in the Uzbek Association and the "Namuna" school for many years. He wrote poems for children's songs and set them to appropriate tunes. These songs quickly spread among the people. For example:

Kecham tong otti, turdum o'rundan,
Maktab sorig'a chaqqon borurman.
Darsimni yodlab, ko'nglumni shodlab,
Olmoqqa ilmu urfon kelurman.

He explains to the simple people in a poetic way the news happening in the modern world and the positive changes coming into cultural life. The poet's songs about schools, which were popular among the people at that time, are still remembered by those who lived in Gulja:

Matbuot va maktab.

Biling, xalqim, jahonning joni matbuot bilan maktab
Xudoyimning buyuk ehsoni matbuot bilan maktab.

Ko'ringkim, Yevropada ko'p taraqqiyga sabab ul
Ziyolilari, yoshlarning do'koni matbuot bilan maktab.

Nasrullah Qori's creative work began during his time in Tashkent, where he worked under the pseudonyms "Mulla Toqmoq" and "Farhatiy" (meaning joy, happiness). Most of his poems in his manuscripts are

written in the old Uzbek script based on the Arabic alphabet, and the earliest one with a date of writing is 1924. The poet's two poems with the rhyming words "Need" and "Izlamas" are written in Tashkent in 1924:

Axloq, odob, ilm-hunar, mehr-u vafo kerak
Ota-onang qarindoshing sandin rizo kerak.

Insofu adl-u bo'lmagan ulfatlaring qo'y,
Inson deyishga bo'lg'udek yor oshno kerak.

Nomus, uyatni tashlama saqla go'zalsifat,
Mo'min musulmon bandaga sharmu hayo kerak.

1924-yil Toshkent

Qaro ko'ngillar jahonda to'g'ri vijdon izlamas,
E'tiqodi sog' kishilar soxta imon izlamas.

1924-yil Toshkent

It is clear that Nasrullah Qori Farhati's literary work began in the early 1920s. Very few works of the poet related to the period when he lived in Tashkent. After Farhati arrived in Gulja and participated in the services of the Uzbek Model School and the Uzbek Enlightenment Association there, on the one hand, the artistic needs of the school and the association, on the other hand, his own creative power and thinking encouraged the poet to create tirelessly. During these years, the poet wrote children's poems and song lyrics suitable for their age for schoolchildren, composed melodies for them, and on the other hand, he wrote texts for the association's work, which were recited by a girl and a boy, a father and a son, and a mother and a daughter.

Farhati's poems began to be published in the press in Xinjiang in the 1930s.

It is clear that the work of the Gulja Uzbek "Namuna" school and the Uzbek enlightenment association played a huge role in the development of Nasrullah Qori Farhati's work. Even after arriving in Gulja, the poet first of all described the life of the Uzbeks he knew. This can be clearly seen in his poem "Criticism", which he wrote under the pseudonym "Mulla Toqmoq" a few months after arriving in Gulja:

O'zbek xotin-qizlari ko'p nodondir,
O'qumasdin g'aflat aro qolg'ondir...

Opa-singillarim yaxshi bilishsun,
To'g'ri o'ylab insoflarga kelishsun.

O'quv-bilim uchun g'ayrat qilishsun
Nodon qolganlarning holi yomondur.

Bu so'zumga lablarini bursalar,
Meni qarg'ab yomonlashib yursalar.
Mayligadir meni yomon ko'rsalar,
Mulla To'qmoq degan shundoq yomondur.

The lack of education of Uzbek women, their "absolute lack of love for education," and their "insatiable desire" pain the poet's heart, urging him to believe that knowledge is the way out of ignorance.

The poet's love for his nation, which has not corrupted his body, and his desire to change the state of his people, to awaken them from ignorance and ignorance, play an important role in his work. He constantly condemns the habits, ignorance, and ignorance that have corrupted the body of the nation. He probably did this both when he first used the pseudonym "Mulla Toqmoq" for himself, and perhaps because he had the desire to be a tireless hammer, striking at the wicked vices, ignorance, and ignorance of the nation.

The writer's works are strongly critical in nature, and it can be said that there are no topics that the poet has not criticized, whipped, or beaten with a hammer, such as ignorance, ignorance, religious superstition, disloyalty in interpersonal relationships, unkindness, arrogance, and dry nonsense. Most of the poet's poems of the 30s and 40s are works with this content. The poet's ideological views are also expressed in poems such as "Bezdim man" written in 1934:

...

Xalqi uchun kuymagan, dunyo yig'ib to'ymagan
Baxillikni qo'ymagan, boyonlardan bezdim man.
Oz nafsiga qul bolgan, fikri mol-u pul bo'lgan
Vijdoni ham shul bo'lgan, surbetlardan bezdim man.

The poet sometimes even feels sad because of such ignorance, stupidity, and indifference in the nation, and regrets that he himself is a part of this nation. This feeling is deeply expressed in the poet's poem "I am not an Uzbek":

Ey o'zbeklar, muncha nodon ekansiz,
G'aflat girdobida qolg'on ekansiz,
O'z nafsingiz uchun qurbon ekansiz,
Qo'ying, o'z holima o'zbek emasman.

Bu zamonda sizda birlik, g'ayrat yo'q
Maktab-maorifga aslo rag'bat yo'q

Yetim-miskinlarga yordam shafqat yo'q
Qo'ying, o'z holima o'zbek emasman.

Choy-mashrab ga to'p-to'p bolib borasiz
Uyushmada majlis desa qochasiz
Qaysi millat sizlar kabi parvosiz

Qo'ying, o'z holima o'zbek emasman.

(Content: Hey Uzbeks, you are so ignorant,
You are trapped in a whirlpool of ignorance,
You are a victim for your own ego,
Leave me alone, I am not an Uzbek)

Of course, the emergence of this poem is due to the social mood of a certain period: in this poem, written during the years when he was working in the association, the poet does not renounce his nationality, does not boast of belonging to this nationality, but in this way he touches more deeply on this state of his nation and calls on them to reflect on themselves. In the poet's poems such as "A Glance at Our Lives", "Ili Uzbeks", "Muncha Ham", "Shunchalar", "Biz va skalki" (1935), love of the nation finds critical expression.

For example, while his poems at the beginning of the century were mainly poems that awakened the social consciousness of the nation and called on them to fight against ignorance and ignorance, his poems from the 1930s were more focused on the disasters that the war, which was a plague for the people of the world, would bring upon humanity, and his belief in the inevitable defeat of fascism. The theme of patriotism also consistently appeared in the poet's poems, and he wrote war poems that called on his people to unite and be united.

The incomparable power of literature and art in strengthening the self-confidence and patriotic feelings of his people is demonstrated. Later, in his work, the inspiration and excitement born of freedom, the changes and innovations taking place in social life find their expression. It is clear from this that the poet has always advanced with his time, putting the changes and innovations taking place in his environment, the demands of the era at the center of his work.

CONCLUSIONS AND SUGGESTIONS

Our research on the creative activity of the poet Farhati leads us to the following conclusions:

1. Nasrullo qori Farhati is one of the Uzbek poets, one of the talented creators who went to East Turkestan during the most turbulent period of the last century and lived and created there until the end of his life.
2. His literary heritage is diverse in content and

ideology, rich in images. He is a talented poet who was able to demonstrate his talent as an inspiration and example from his predecessors and contemporary poets in poetic style and artistic skill. Also, although the poet's work presents the genres and themes of classical Uzbek literature as a gradual improvement, there are also signs of his own innovation.

3. If we look at the work of the poet Farhati in general, he initially wrote on love themes according to the classical poetic tradition, but later the sounds of the era began to be reflected in his poems. We can see that the poet kept pace with the times, kept pace with the times, and focused his attention on topical topics that were important for the time: Islamic enlightenment and the ethics of Sufism, human love, the glorification of moral values, and social issues.

4. This literary heritage reflects the level of development of Uyghur and Uzbek literary relations of that period, as well as creative research. The poet's creative activity and literary heritage are of particular importance in assessing the literary environment in which Uzbek poets lived in East Turkestan at the beginning of the 20th century.

5. Studying the heritage of such creators can serve as a basis for drawing important conclusions about the level of literary relations between both literary environments - Uzbek and Uyghur, the scope of creative cooperation and the influence of literary style.

REFERENCES

1. Маллаудов С. (1980) Тарихий дostonлар. Тўплам: Уйғур адабиёти ва фольклоридаги жанрлар. Алмута.
2. Маматохунов У. (1960) Уйғур адабиёти классиклари. – Тошкент.
3. Мухлисов Ю. (1973) Асрлар ва асарлар. Алматы: Наука, 1973 (Muxlisov Yu. Ages and works. – Almaty: Nauka.
4. Қодирий Р. (1963) Уйғур адабиётда Навоий анъаналари / "Адабий мерос". 1-китоб. 52-60 б
5. Солихова Х. (1995). Уйғур дostonчилиги ва насри тараққиётда Алишер Навоий "Ҳамса" сининг ўрни // Фил.ф.док.... диссертацияси. – Тошкент: ЎЗМУ (Solihova X. The role of Alisher Navoi's "Hamsa" in the development of Uyghur epics and prose // Ph.D. - Tashkent: National University of Uzbekistan 1995).
6. Каримова Ш. (2018) Ўзбек мумтоз шеъриятида поэтик мазмун ва янгиланишлар (Завқий ва Мухсиний ижоди мисолида). Филология фанлари номз. ...дисс. – Тошкент.
7. شىنجاڭ ئۆزبېكىستان يازغۇچىلىرى. نەشىر قىلىشقا تەييارلانغان:

1989. شىنجاڭ خەلق نەشرىياتى. شىنجاڭ ئۇيغۇر ئادىبلارى. ناشرغا تەييارلىغۇچى: قودىر ئاكىبار.(1989) شىنجاڭ خەلق نەشرىياتى. 114-140 بەتلەر.
8. Хурматжон Фикрат., Қодир Акбар.(2005) Ўзбек адабиёти тарихи. Урумчи: Шинжонг халқ нәшриёти. (уйғур тилида) (Hurmatjon Fikrat., Qodir Akbar. History of Uzbek literature.Urumchi: Xinjiang People's Publishing House, 2005. (in Uyghur).
9. Райхонов Д. (1992). Место и значение произведений Навои в литературной жизни уйгуров. АКД. – Алмута, (Rayxonov D.The place and significance of the works of Navai in the literary life of the Uyghurs. AKD. - Almuta, 1992).
10. 10. شىنجاڭ ئۆزبېك شەنجاڭ ئۇيغۇر ئادىبلارى ئىجادىياتىدە زەۋقىي تەسىرى. شىنجاڭ ئۇيغۇر ئادىبلارى ئىجادىياتىدە زەۋقىي تەسىرى. شىنجاڭ ئۇيغۇر ئادىبلارى ئىجادىياتىدە زەۋقىي تەسىرى. شىنجاڭ ئۇيغۇر ئادىبلارى ئىجادىياتىدە زەۋقىي تەسىرى.
11. 12. (پەننامە - ئىجتىمائىي پەن قىسمى). 4- سان 2012- يىلى.
12. Ш.Каримова.)2012(Шинжонг ўзбек шоирлари ижодиётида Завкий таъсири. Шинжонг Давлат университети хабарномаси. 4-son.
13. <https://library.uygur.com/kitab/sh/Shinjang-Universititi-ilmi-jurnili-080-1999-4.p0d>